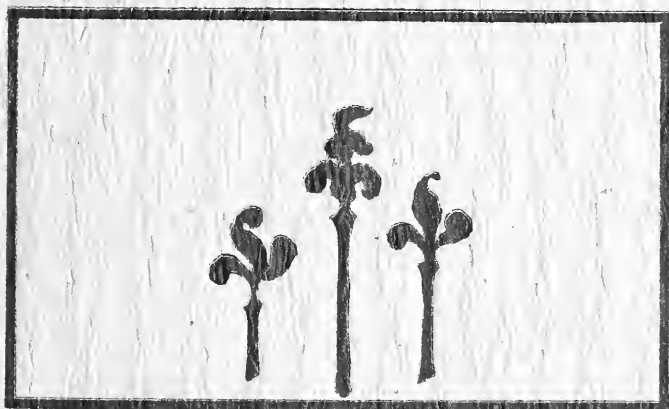
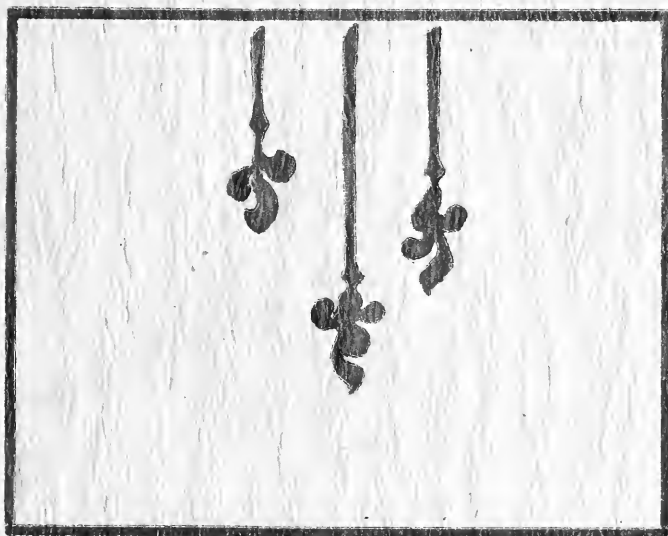


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HARDANGER

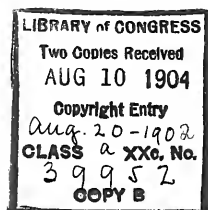
ART NEEDLEWORK



HARDANGER ART NEEDLE WORK

By MRS. CLARA E. BYE

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BY
MRS. CLARA E. BYE



PREFACE.



It has been the endeavor of the author of this little work to so explain each and every step of "Hardanger" art needlework, that it may readily be learned by the most inexperienced.

The object has been to give with every illustration a complete instruction (on opposite page from cut) for working out the different designs. By studying the general information and closely following the instructions given with each pattern the author is confident, that an earnest worker will have no difficulty in mastering the art in a comparatively short time.

Believing that it may be of interest to my readers to know how this most artistic lace or embroidery originated I will here give a short account of it.

"Hardanger" is a county in Norway, (Europe), by the way one of the most beautiful spots in the scenic Norway. It is the women of this place that are the originators of this handsome art work, and it has gained for them a renown that has spread all over Europe and I confidently believe it to be only a matter of a short time, before it will be known in every art loving home in America.

The embroidery is both durable and beautiful, and not so very difficult to learn for an earnest worker, so for these reasons, it will and must become popular.

GENERAL INFORMATION.



A heavy canvas cloth of open weave (which can be obtained direct from us, see price list in back) is used for the foundation, of which three grades are most commonly used, namely a coarse, medium and a finer weave. Nos. 175, 85 and 205 respectively.

The outlining of the work is done with pearl thread, and the bars and all other lace stitches are done with Crawford linen floss, linen or cotton thread (Clarks or Coates No. 12) linen thread to be preferred. When the worker has decided on a pattern, first work the outline with the floss, then cut the intervening threads out as in drawn work, and the design is now ready for the open work or lace stitches. To more fully comprehend the work, the readers are referred to cuts Nos. 1, to 10, inclusive, (Pages 7 to 17) for full size photographs of all the different stitches, separately. From these views the threads and spaces can very easily be counted, and also the manner of sewing are plainly shown. I would strongly advise the new beginner to sew each stitch separately, as shown in these half-tones, before beginning any of the different designs, by so doing much time will be saved in learning. Full instructions are given with each design as it appears from page to page. Tapestry needles are always used for this work.

WASHING OF THE HARDANGER EMBROIDERY.



The following instructions must be observed in order to retain the lustre of the embroidery.

Dissolve any good natural soap in boiling water, then reduce the strength and temperature by adding cold to between 95 and 105 degrees. Do not rub soap on the embroidery but work the article well in the lather, with as little rubbing as consistent.

To remove soap rinse first in warm water, then in cold in which a tablespoon of salt to each half gallon of water should be dissolved. Press the article gently in the hand and do not wring, then dry as quickly as possible.

The embroidery must not be boiled or allowed to remain wet after being washed.

Do not use soda, washing powder, or common soap.

If found necessary to iron, place the finished side on a soft cloth with a piece of linen between, then iron on back with a fairly hot iron.

CLASSIFICATION OF STITCHES.



FIG. 1.

This half-tone illustrates the most important stitch in Hardanger art embroidery, and the work is always commenced with this stitch.

As can be plainly seen from the figure, the floss is worked five (5) stitches over four (4) threads, turning at right angles, entering the needle in the fifth opening in canvas, always holding the work so as to sew from you, or in a straight border five (5) stitches is worked over four (4) threads, then jump four (4) threads and enter needle in fifth (5) opening and repeat.

The reason why this stitch is so important is because it holds the squares together after the intervening threads are cut out.

FIG. 1.

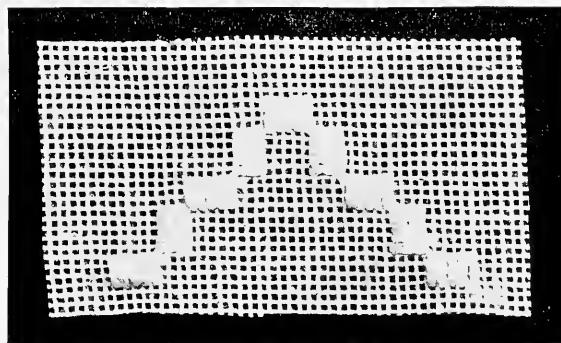


FIG. 2.

Fig. 2 illustrates a common button hole stitch, and is used only on outer edge when work is to be cut out (scalloped). In sewing this stitch always hold the work so as to sew towards you.

Five (5) stitches (floss) is sewed over four (4) threads, forming the corner in the last space.

FIG. 3.

Fig. 3 illustrates the bar stitch and open work. The threads must be carefully cut with a pair of sharp embroidery scissors. The openings are formed by cutting away four (4) threads and leaving four (4), these latter form the edges of openings and are worked solidly with linen thread (except where otherwise noted) into bars. To form the bars, lead with the needle under two (2) threads respectively in both directions, pulling the thread firmly.

FIG. 2.

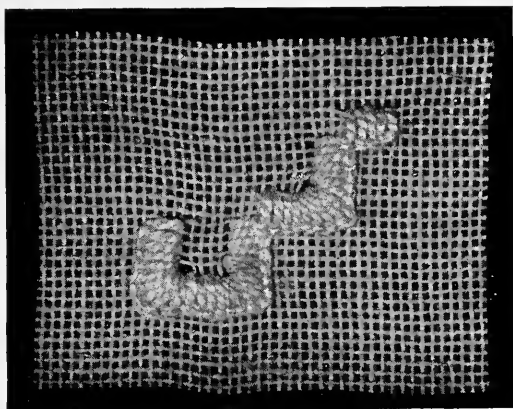


FIG. 3.

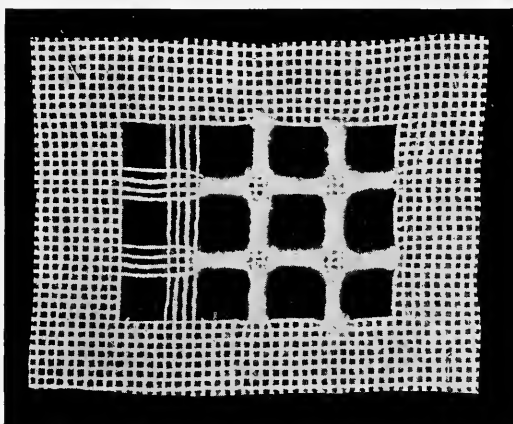


FIG. 4.

Fig. 4 illustrates two squares, the upper finished, and the lower ready to be cut out. The same rule applies here as in figure 3 for cutting out, also for forming the bars, except the French knots, which are seen plainly in figure, these knots are formed by twisting the thread around needle twice, and drawing firmly, repeating this on other side of bar. The floss outlining, as the figure shows is sewed a short and long stitch or four (4) stitches over four (4) threads, and five (5) stitches over eight (8) threads alternately.

FIG. 5.

Fig. 5 illustrates a square formed by four triangular shaped blocks. To sew this, begin work in one of the corners. The first stitch is sewed over four (4) threads, then increasing one (1) thread on canvas for each stitch, to the seventh (7) stitch, reversing this for six (6) stitches, making in all thirteen (13) stitches, which completes one of the triangles. Floss is used for this design.

FIG. 4.

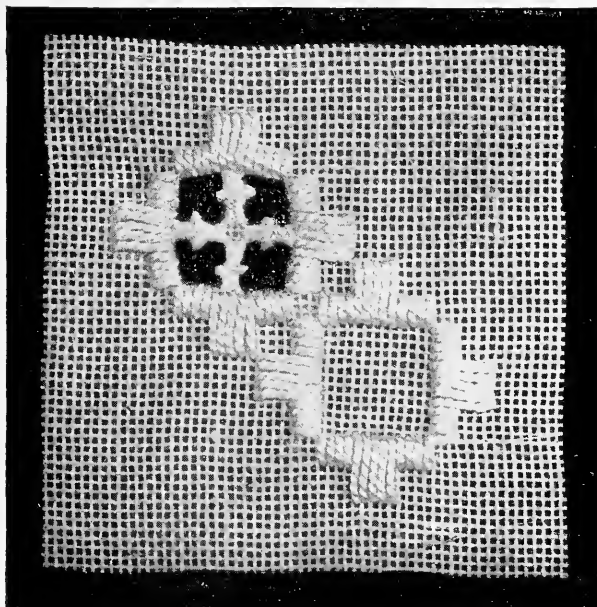
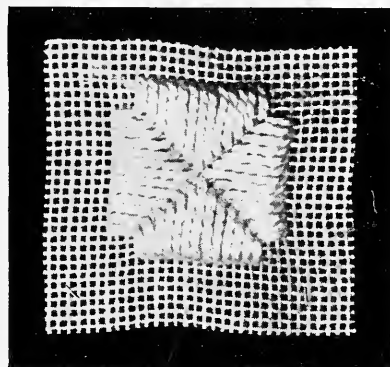


FIG. 5.



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FIG. 6.

Fig. 6 illustrates four (4) small squares, which are used with good effect in "Hardanger" art needlework. To form a square sew four (4) stitches over two (2) threads, (on each side of square), always leading the needle from centre space, drawing the thread firmly.

Linen thread is used.

FIG. 7.

Fig. 7 illustrates a cross used very effectively on sofa pillow designs. Begin work on one of outer points, sewing seven (7) stitches over four (4) threads, on the bias of canvas, towards center of cross, turning at right angles, continuing this around the cross.

Floss is used.

FIG. 6.

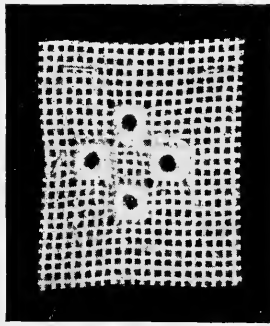


FIG. 7.

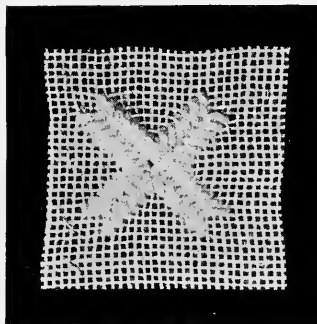


FIG. 8.

Fig. 8 illustrates an eight point star, sewed with floss only. Commence work from the outside on one of the points, then work from centre of star on the second point, and so on until finished. The first two (2) stitches are sewed over two (2) threads, the next two (2) stitches over four (4) threads, two (2) more over six (6) and the two middle stitches over eight (8) threads, then reverse this towards the centre of the star, making in all fourteen (14) stitches in one point.

FIG. 9.

Fig. 9 illustrates another form of star, also sewed with floss. As the half-tone shows, all stitches in this star are sewed over nine (9) threads, in other respects work the same as figure 8.

FIG. 8.

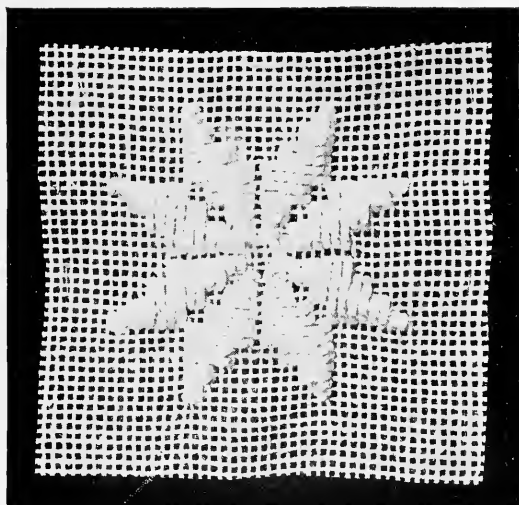


FIG. 9.

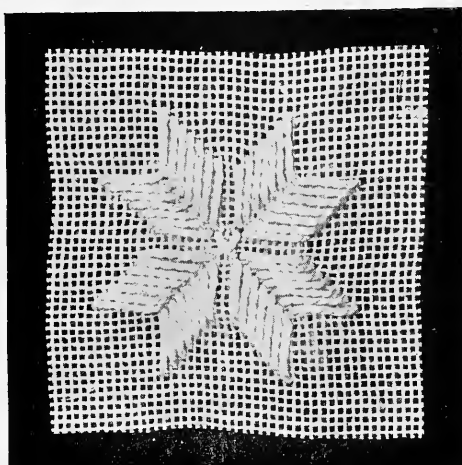


FIG. 10.

Fig. 10 illustrates a chain stitch, which may puzzle a worker somewhat, but by studying the figure closely, there will be no difficulty in mastering it. The upper or single chain is sewed on the bias of canvas, with linen thread.

Begin chain in one corner leading with the needle under two (2) threads respectively in two directions. The double chain is a repetition of the single, leading with the needle from centre spaces, as shown in double chain.

FIG. 10.

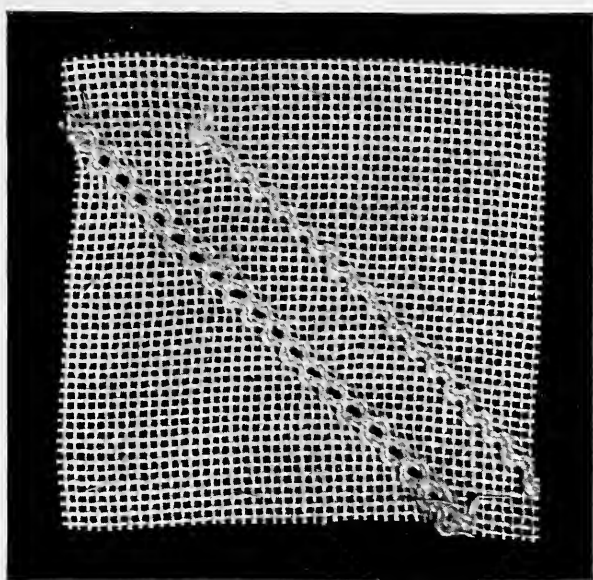
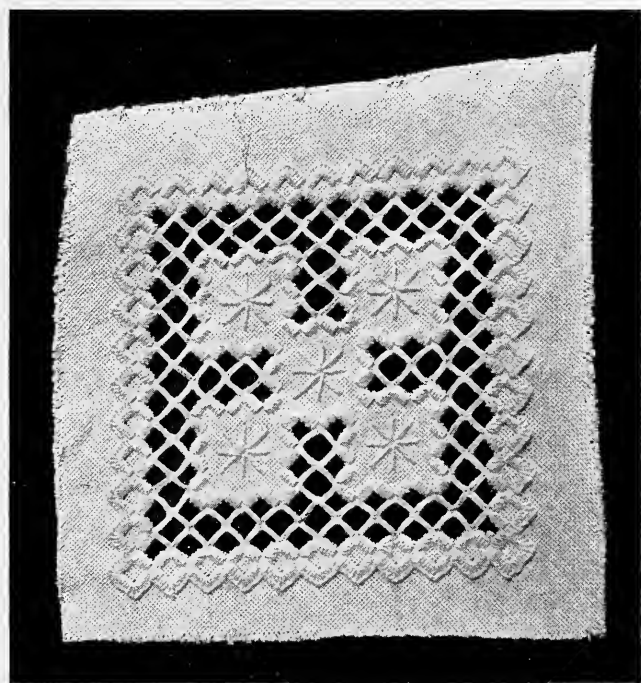


PLATE DOILY.

The doily illustrated in figure 11 is a very simple, but effective design in Hardanger art needlework. Cut a piece of canvas (white medium weave No. 205) 6 inches square on the bias. Begin work in one of corners with outlining stitch No. 1, 1-2 inch from edge, continuing this around doily relying on counting threads, from figure. This finished, sew the little squares inside, also with stitch No. 1. Then sew the outside border with stitch No. 2 or buttonhole stitch. The intervening threads are now cut out and stitch No. 3 is used. The small stars shown is worked with floss. To hold buttonhole stitch firmly stitch around on machine, close to edge, then cut scallops. This completes doily.

Materials: 1 skein lustre, size B.

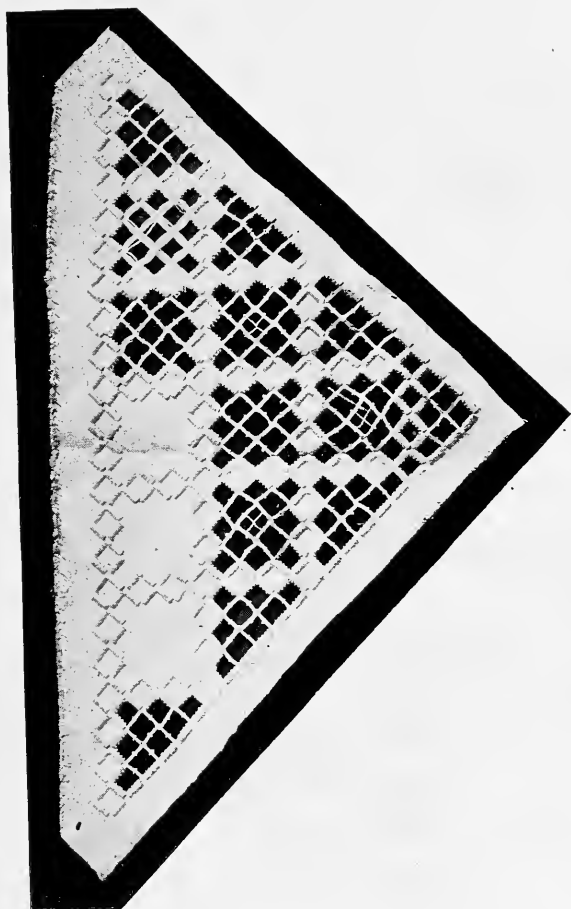
FIG. 11.



CORNER OF SOFA PILLOW COVER AS BEGUN.

Fig. 12 illustrates a very attractive pattern for sofa pillow cover or corner of scarf as begun. worked on coarse weave canvas, No. 175. It is unlike any of the other patterns in this way, eight (8) stitches is sewed over four (4) threads, making the open spaces twice the regular size. In all other respects, the same stitches, as in the others is used throughout. First, stitch No. 1 is used in outlining the little squares as shown. Second, cut out and form bars as explained in figure 3. The Mexican stitch beautifies the work, and can be added in as many open spaces as desired. Remember in forming the openings, to cut away eight threads and leave four.

FIG. 12.



DESIGN FOR CENTERPIECE.

A very pretty centerpiece is illustrated in figure 13, worked on a medium weave white canvas No. 205. Cut a piece of canvas 15 inches square, and commence work in one of corners two inches from edge, with outlining stitch No. 1, continue this around centerpiece, next comes the eight (8) oblique figures to be outlined with stitch No. 1. On the groundwork of these oblique figures are worked, figure 4 or long and short stitches, also with floss. Then sew the eight (8) crosses as in pattern, with stitch No. 1. This finished, work the inner border, as explained in figure 1, being careful to begin corner on same thread as second scallop on outside border. The buttonhole stitch is now sewed to form scallops. The intervening threads for the lace work are cut and drawn carefully and sewed as explained in figures 3 and 4. The Mexican stitch is added with very good effect. To finish, the scallops should be carefully stitched around on machine, close to edge, before cutting out.

Materials: 3 skeins lustre, size B

FIG. 13.

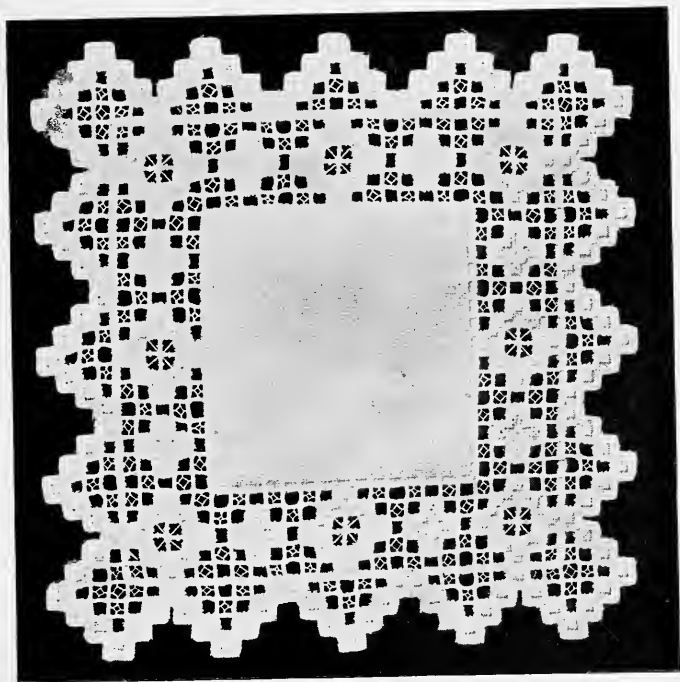
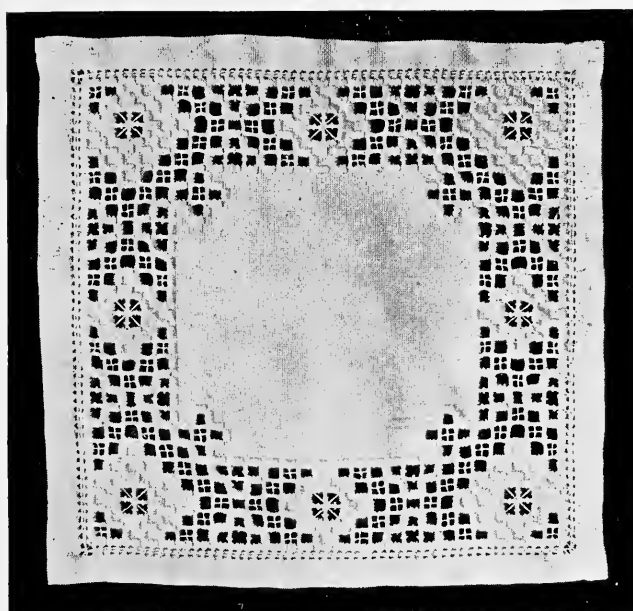


PLATE DOILY.

A handsome plate doily is illustrated in figure 14, worked on a medium weave white canvas No. 205. Cut a piece of canvas 14 inches square, beginning work 2 1-2 inches from edge with outlining stitch No. 1. As will be seen from pattern, the corners differ from the other four oblique figures, by having an extra row of floss sewed on three sides. The inside and outside floss stitch (next to hem stitch) is also worked with stitch No. 1. To form the open squares, proceed as explained in figure 3 and to form French knots as explained in figure 4. For hemstitching, two (2) threads are drawn, two (2) left and two (2) more drawn, this leaves two (2) threads in centre to be worked over. If a more open hemstitching is desired, four (4) threads may be drawn on each side of the two (2) centre threads. To make hem-stitch, insert needle in one space, bring it under four (4) threads, pull through and throw thread to form buttonhole loop. Finish with spider web in corner. Make hem wide or narrow as preferred.

Materials: 2 skeins lustre, size B.

FIG. 14.



STAR DESIGN DOILY.

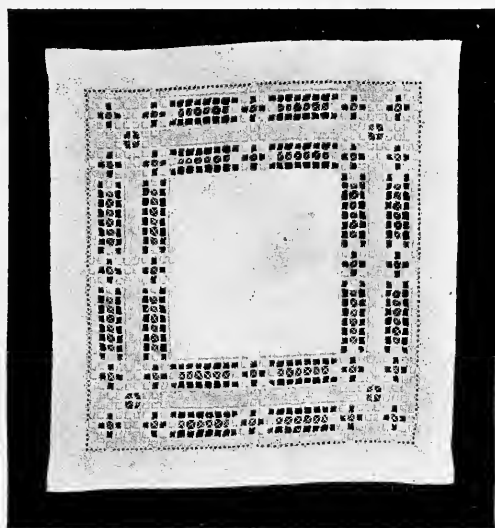
FIG. 15.

It is difficult to realize the beauty of this doily from half-tone, one has to work it before the real artistic effect can be appreciated. Cut a piece of canvas (medium weave) No. 205, 20 inches square, begin work in one of the corners, about 4 inches from edge (this leaves plenty of space for hem) with stitch No. 1 outlining the little squares as shown, making eight of these to complete one of the 24 oblique figures shown in pattern. The edges of the two (2) rows of open work is sewed solidly with floss over four (4) threads.

This completed, cut threads and work into bars as explained in figure 3. The Mexican stitch, as the figure shows, is used in center rows of open work. also in center squares of the oblique figures. Stitch No. 6 is used for the outside border instead of hemstitching.

Materials: 3 skeins lustre, size B.

FIG. 15.



DOILY FOR TEA WAITER.

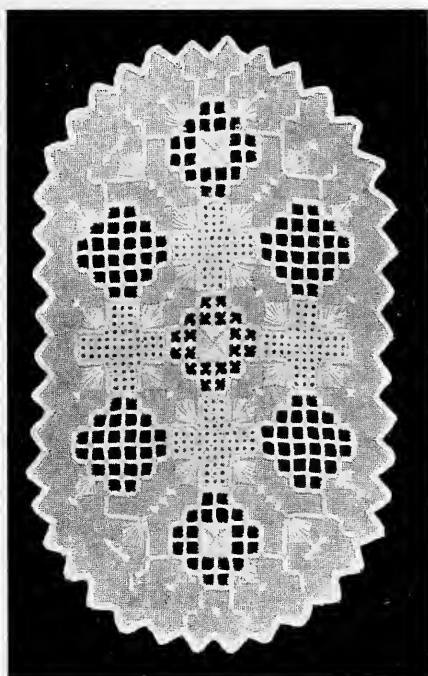
A very handsome, oblong shaped doily for a tea waiter is shown in figure 16. This design is worked on a coarse weave cream canvas No. 175. Begin with stitch No. 1 outlining the little squares, as in pattern, work five (5) stitches over four (4) threads, except in corners, where thirteen (13) stitches are sewed over four (4) threads. Use bar stitch, as illustrated in figure 3 for open work. In the center of the three (3) middle squares, stitch No. 5 is used, as shown in cut, or four (4) triangular shaped figures is sewed to form the block.

The four (4) crosses shown, is worked thirteen (13) stitches over four (4) threads, also with No. 1. No threads are cut away for the open work in these crosses, but simply worked with linen thread as explained in figure 6. The rest of the floss work may readily be counted from pattern and needs no further explanation. The scallops are worked with stitch No. 2 or buttonhole stitch. Stitch around on machine, close to edge, before cutting out.

Materials: 4 skeins pearl thread.

3 “ Crawfords linen floss, size a.

FIG. 16.



CENTERPIECE (STAR DESIGN).

Fig. 17 illustrates a very pretty design for a centerpiece, and in this special case all outlining is done with floss, (orange shade) which gives a very pleasing contrast to the open work and foundation. Cut a piece of canvas (medium weave) No. 205, 27 inches square, and I would suggest beginning work on one of center squares in side, by measuring off 13 1-2 inches one way and 6 inches from edge, as this is not so trying to the eyes as counting threads. Work all floss stitches as explained in figure No. 1. Twenty (20) of these squares are sewed around centerpiece.

The sixteen stars shown in pattern are sewed with stitch No. 9. The star in center of second squares from corners is sewed with stitch No. 8. The open work in corner squares is worked with stitch No. 3, and in the second square with stitch No. 4. The Mexican stitch is added in the corner squares. Eight (8) threads are drawn for hem-stitching, sew with stitch No. 3. Hem may be made to any desired width.

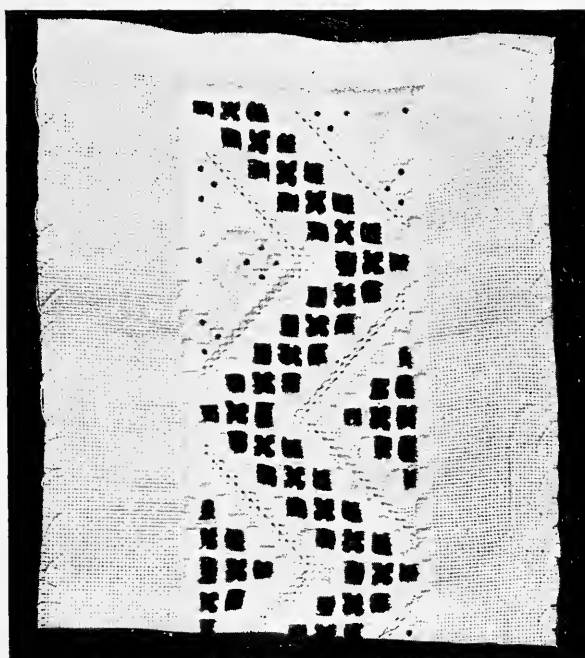
FIG. 17.



INSERTION PATTERN.

The exquisite insertion pattern illustrated in figure 18, is desirable for nearly every kind of "Hardanger" lace embroidery. It is used very effectively on tea table covers, scarfs, pillow shams, etc. The insertion (medium weave canvas No. 205) is begun with stitch No. 1, outlining the border on each side of lace work. Close to this outlining stitch, the double chain stitch is used as illustrated in figure 10, work from left to right. In upper left hand triangle half of an eight pointed star is sewed, as explained in figure 8. Three of the little squares shown, is sewed in each corner of triangle and one in the center of star. Figure 6 explains these squares. In the next triangle the outlining is done with stitch No. 1. The intervening threads are cut and stitch No. 3 is used with the addition of the French knot as explained in figure 4. Continue this alternately on both sides of insertion.

FIG. 18.



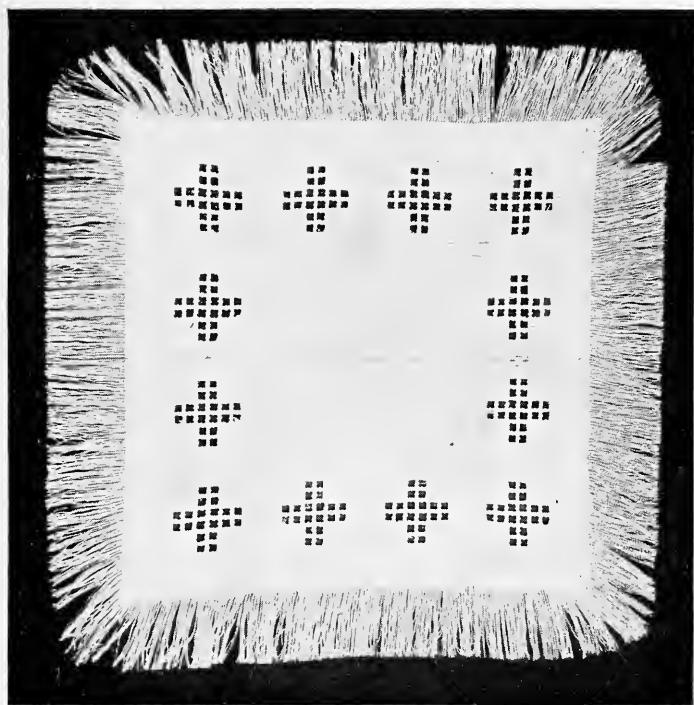
STAR DOILY FRINGED.

Fig. 19, illustrates a beautiful fringed star design, for doily. Cut a piece of canvas (medium weave No. 205) 21 inches square. Begin work 3 1-2 inches from edge outlining the twelve (12) squares, as in pattern, with stitch No. 1. On the groundwork of these squares, stitch No. 4 is used, or long and short stitches, sewing only on three sides of each figure, leaving the fourth side for bar stitch. For cutting out, bar stitch and French knot, see figures 3 and 4 respectively. The four stars shown in pattern are worked as explained in figure 9. The outside floss border, is sewed, first stitch over four (4) threads, increasing one (1) thread for each stitch to seventh stitch, reversing this for six (6) stitches, or the same as explained in figure 5 for one of triangles, alternating this around doily. To finish, draw threads for fringe.

Materials: 5 skeins pearl thread.

3 skeins Crawford linen floss, size a.

FIG. 19.

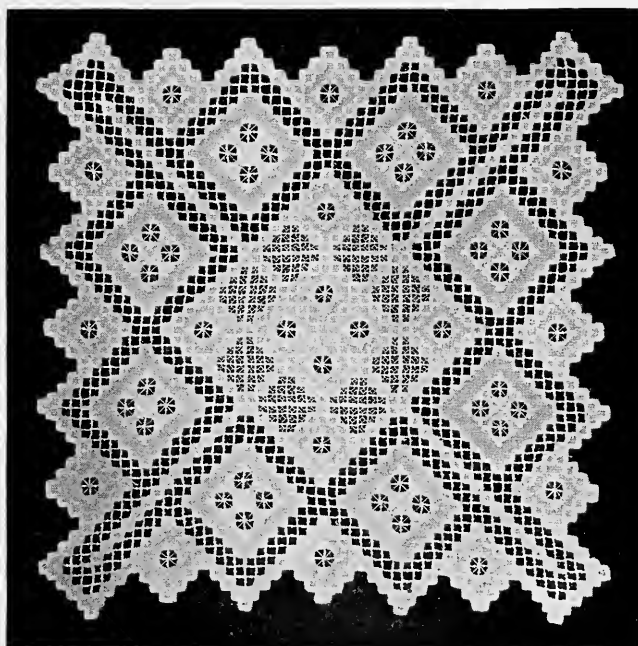


A BEAUTIFUL DESIGN FOR DOILY.

Fig. 20 shows a highly artistic centerpiece used for polished tables. The real beauty of this centerpiece cannot be pictured on paper, as the silky appearance of the canvas, together with the pearl floss and open work, gives to it a most beautiful effect, that cannot be reproduced in a half-tone. Cut a piece of canvas (coarse weave No. 175) 30 inches square, this leaves plenty of margin as the finished doily is 25 inches square. All outlining is done with pearl thread in stitch No. 1. The worker must depend on counting from cut the number of stitches and canvas threads to be worked on, and be very careful to count correctly, so that the work may prove uniform. The button-hole stitch is explained in figure 2. For cutting out open work and bar stitch see figure 3. On the groundwork of the 8 large squares, the long, and short stitch is used, this with the French knot is explained in figure 4. The open work in center square is worked in a bar and Mexican stitch. Stitch around on machine, close to edge, before cutting out scallops.

Materials: 20 skeins pearl thread.

FIG. 20.



CORNER FOR SOFA PILLOW COVER.

Fig. 21 illustrates a very handsome design for a sofa pillow cover as begun. I should advise using a coarse weave canvas (No. 175) for this design to get the best effect. Begin work with the short and long stitch, see figure 4, outlining squares as in pattern. Twenty (20) of these squares form a corner or large square. Continue this until the desired size of cover is formed. Be careful to count threads correctly. Between the squares and open work, sew the double chain stitch as in figure 10. On the groundwork of the large squares two rows of outlining stitch No. 1 is worked, leaving a space of twelve (12) threads between inner and outer row for bars or lace work. The bars and French knots shown in pattern are worked according to figures 3 and 4 respectively. For cross in center of squares see figures 7, the four small open squares as in figure 6 and the eight pointed star as explained in figure 8.

FIG. 21.

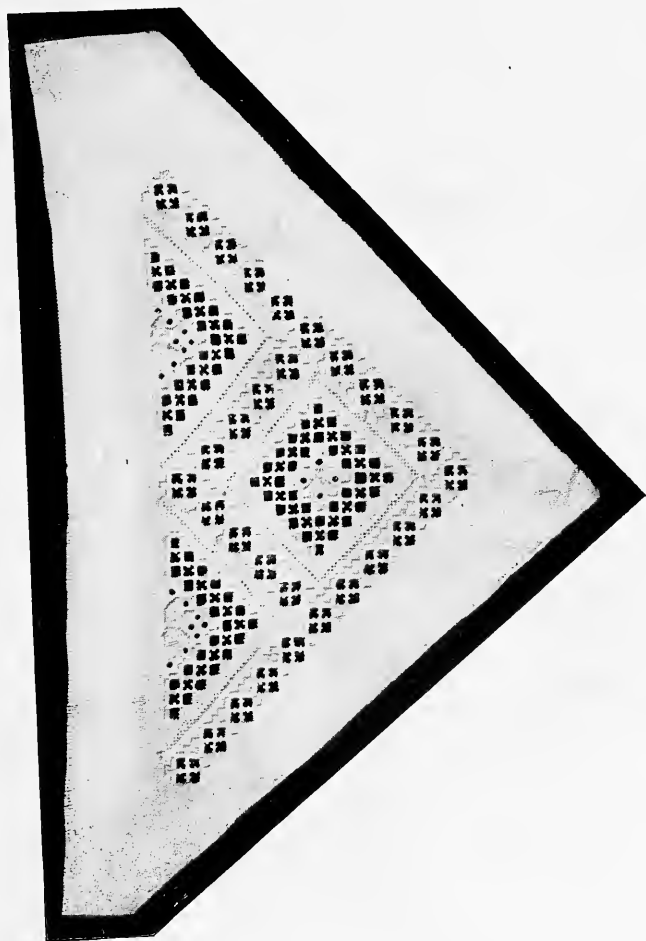
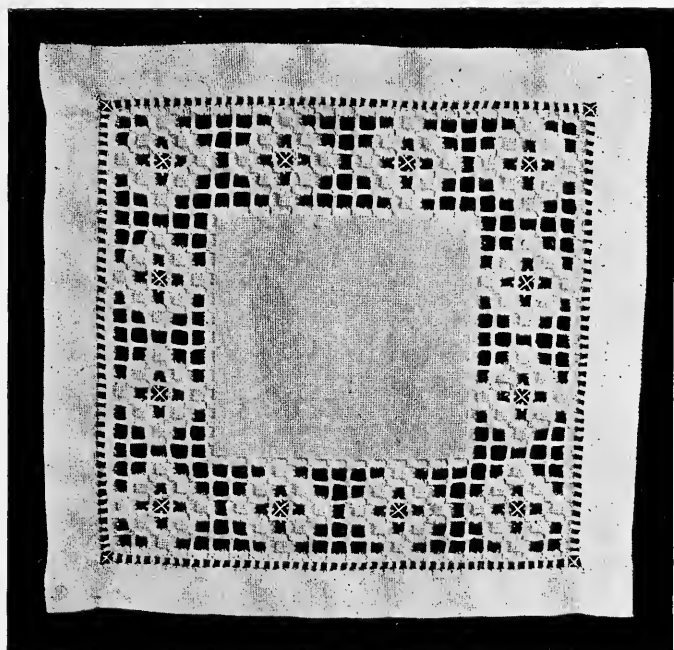


PLATE DOILY—DIAMOND DESIGN.

The size of canvas, medium weave No. 87, to be cut, for plate doily illustrated in figure 22, is 14 inches square. Begin work 3 inches from edge, outlining 8 little squares, which forms one of the twelve oblique figures, a jump of four (4) threads is made between each figure. The floss outlining next to hemstitching is worked five (5) stitches over four (4) threads, a jump of four (4) threads is made and the five stitches repeated. The inner border is sewed after the same method, see figure 1. The cutting and drawing of canvas threads in "Hardanger" needlework is practically always the same, and is explained in figure 3. The plain bar stitch is used for all open work except in center of the 12 oblique figures, where stitch No. 4 or French knot and Mexican stitch is added. Draw as many threads as desired for hemstitching. In this particular case 6 threads are drawn and hem is one inch wide.

Materials: 2 skeins lustre, size B.

FIG. 22.

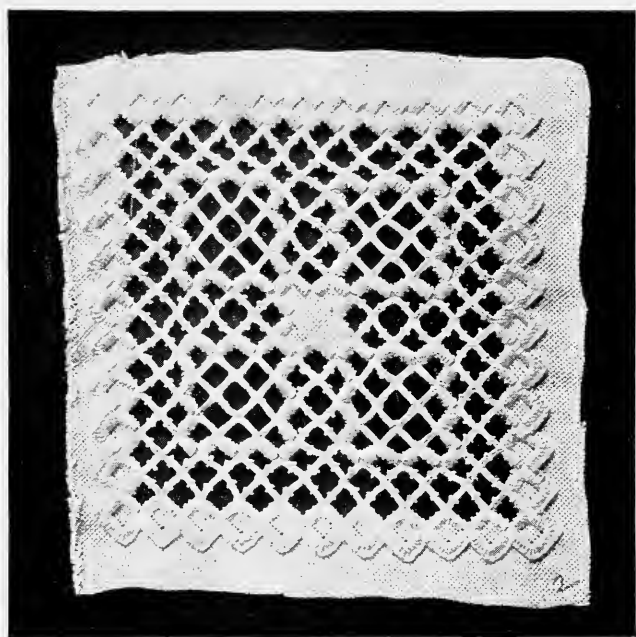


VASE DOILY.

The doily illustrated in figure 23, is worked on a medium weave cream canvas, No. 205. Cut canvas 6 inches square, begin work 1-2 inch from edge. The floss outlining is done according to figure 1, or 5 stitches sewed over four (4) threads of the canvas turning at right angles, entering the needle in the fifth opening, and the five (5) stitches repeated, and so on until four (4) sides of the little squares, as in pattern, are finished. The cross in center of the doily is also worked with stitch No. 1. For the two border rows, stitches 1 and 2 are used respectively. For lace or open work see figure 3, and for French knot see figure 4. Stitch around on machine, close to edge, before cutting out scallops.

Materials: 1 skein lustre, size B.

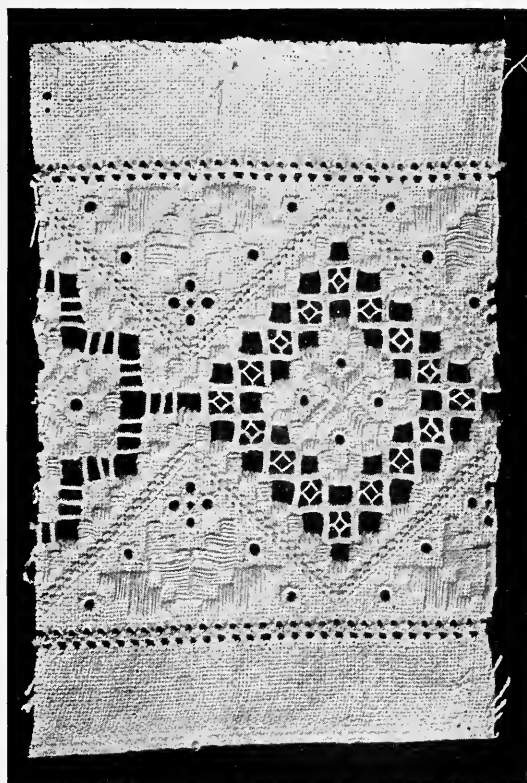
FIG. 23.



INSERTION PATTERN:

The exquisite insertion pattern shown in figure 24, can be made into a very handsome sofa pillow design, by continuing the work into squares where the half stars are now shown. It can also be used for border of center pieces. This particular pattern is worked on cream linen canvas No. 103, with two grades of linen floss. All outlining, stars and the cross shown is worked with the coarse grade No. a, and the bar stitch, Mexican stitch, double chain and the small squares is worked with the fine grade No. 4. For outlining stitch see figure 1. The cross is worked according to figure 7. The star is worked a little different from the one illustrated in figure 8. The first four (4) stitches are sewed over four (4) threads, four (4) more over eight (8) threads, then five stitches over twelve (12) threads, repeating this toward center of star, making in all 21 stitches in one point of star. For double chain stitch see figure 10. The small squares are worked after figure 6. For open work and bar stitch see figure 3. The Mexican stitch is sewed with the bar stitch.

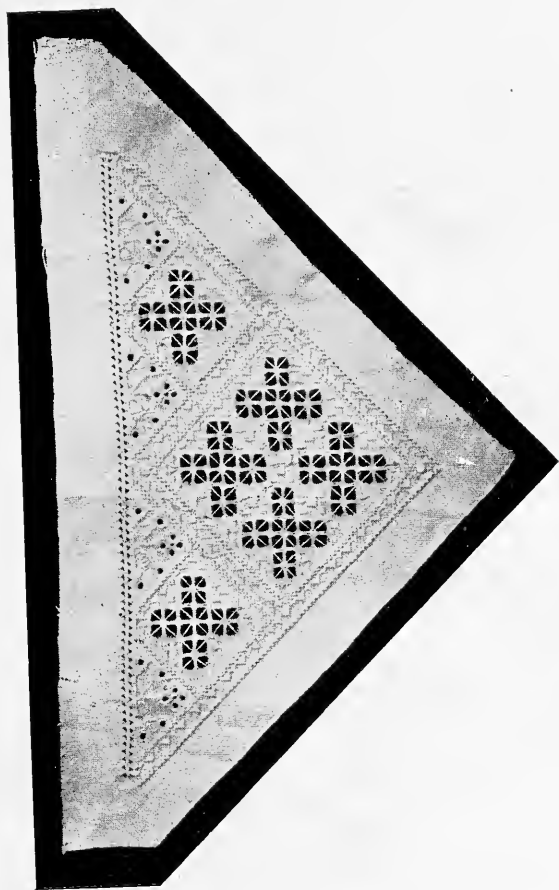
FIG. 24.



CORNER DESIGN.

Fig. 25 illustrates corner for sofa pillow or scarf as begun. The outlining of the squares is worked according to figure 4, or short and long stitches, leaving out the fourth side for bar stitch or lace work. Four of these figures forms one square, and four (4) squares forms a corner. Close to the squares a double chain stitch is sewed, see figure 10, then the outlining stitch as explained in figure 1 and still another chain stitch, leaving the outlining stitch between the two rows of chain stitches. The eight pointed star shown in pattern is worked with stitch No. 8 and the little squares as explained in figure 6.

FIG. 25.

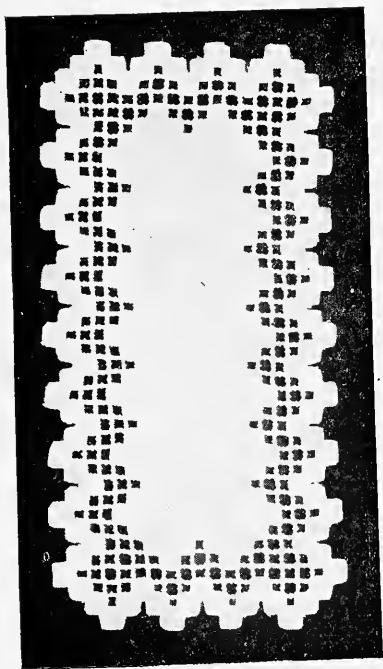


PIN CUSHION.

The pin cushion cover illustrated in figure 26 is one of the latest novelties in "Hardanger" needle work, and is very handsome on a colored silk pin cushion. As all other "Hardanger" lace, it is very durable, and can be laundered every week if desired, and still retain its beauty for an almost indefinite period. Cut a piece of canvas (medium weave No. 87) 18 by 10 inches. Begin work with stitch No. 1 sewing the inner and outer floss outlining as in pattern, leaving a space of 20 threads between the two rows of outlining, for open work. For button-hole stitch see figure 2. For bar stitch and French knot see figures 3 and 4 respectively. Stitch around on machine, close to edge, before cutting out scallops.

Materials: 3 skeins pearl thread.

FIG. 26.



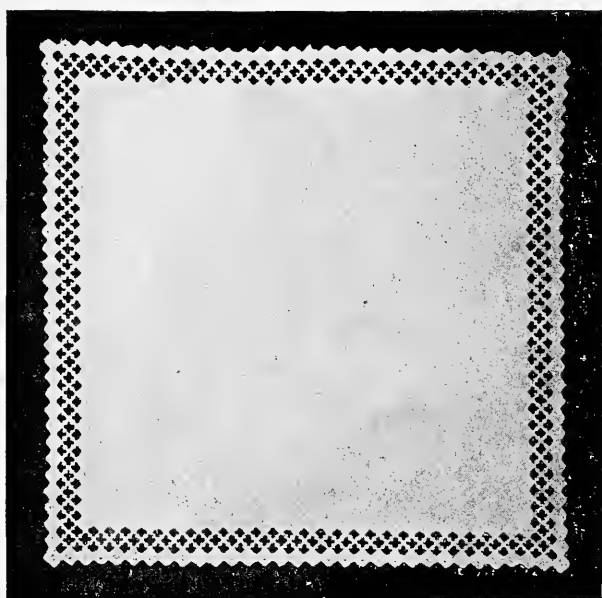
STAND COVER.

A very simple but effective stand cover is illustrated in figure 27. The canvas (coarse weave No. 175) for this cover is cut on the bias 26 inches square. First sew the two rows of outlining with **pearl thread leaving a space of 20 threads** between for open work, counting the threads diagonally on canvas. The button-hole stitch is used to form scallops (see figure 2 for this stitch). The open work and French knot shown in pattern is worked according to figures 3 and 4 respectively. Stitch around scallops on machine before cutting out.

Materials: 5 skeins pearl thread.

4 skeins Crawford linen floss, size a.

FIG. 27.

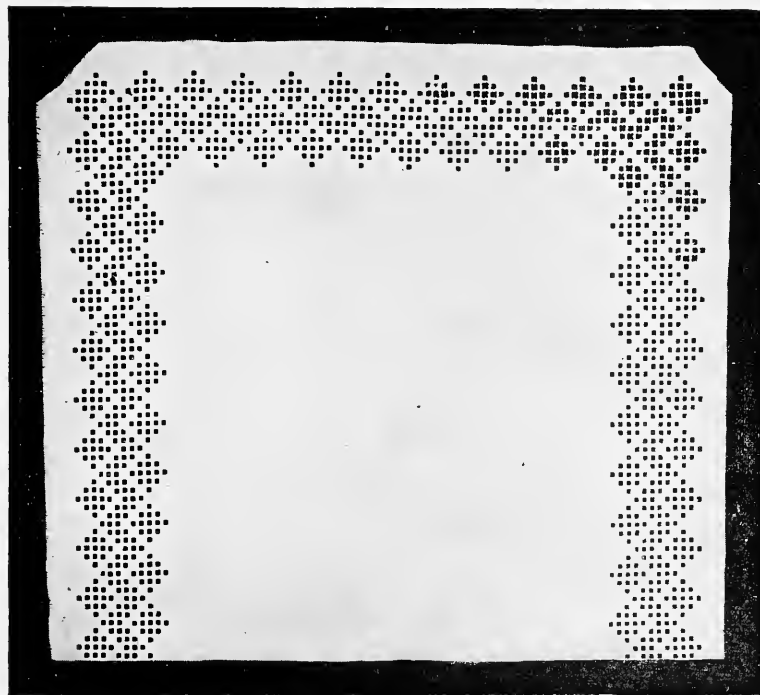


SIDE BOARD OR BUREAU SCARF.

A very effective side board or bureau scarf, as begun is illustrated in figure 28, worked on a medium weave canvas No. 205. This particular pattern is made 60 inches long and 30 inches wide. Any desired size may be made, (about half of scarf shown in cut). Begin work in one of corners, outlining 72 of the little squares around the border, as in pattern, (see figure 1 for this stitch). Another row of outlining is worked adjoining this on the inside. A space of 20 threads is left for open work, then another row of squares, like the one just explained is worked around scarf. The scallops are worked in buttonhole stitch, see figure 2.

Threads are now cut away, and the bar stitch and French knot, as explained in figures 3 and 4 respectively, is used for all open work. Stitch around scallops on machine before cutting out. The border may be made to any desired width by repeating the outlining of squares.

FIG. 28.



PILLOWS.

Pillows have become the most fashionable of house furnishings, and rightly so, as nothing can beautify a home more. For the "cozy corner" they are unsurpassed both for comfort and style. Covers worked in Hardanger lace, makes the most artistic and handsome pillows imaginable and as this needle work is very durable and can be laundered at any time, it may conservatively be said, that they are the prettiest and most practical needle work pillow covers ever made.

To buy these pillows in the market is as yet impossible as the designs shown here are new and entirely original. Even if the pillows could be obtained, the price would be prohibitive to many, as needle work is always very costly. The material for these pillows is a very small item of cost, so almost any lady, with a little taste for art needle work, can make them in her spare moments, and by so doing, make her home the coziest spot on earth. The pillow designs illustrated in the following pages, may all be worked very effectively in colors, all outlining and other floss work may be sewed in colors, and all open or lace work in white linen floss. See figure 7-B for an example of colored work.

PILLOW DESIGN NO. 1--B.

The handsome pillow design shown in figure 1-B is worked on a coarse weave canvas No. 175 with pearl thread for all outlining and white linen floss for all open or lace work. The background for this particular pillow is a dark red, which gives a beautiful contrast to the white open work. Any color may be used for the background to suit the taste of the worker.

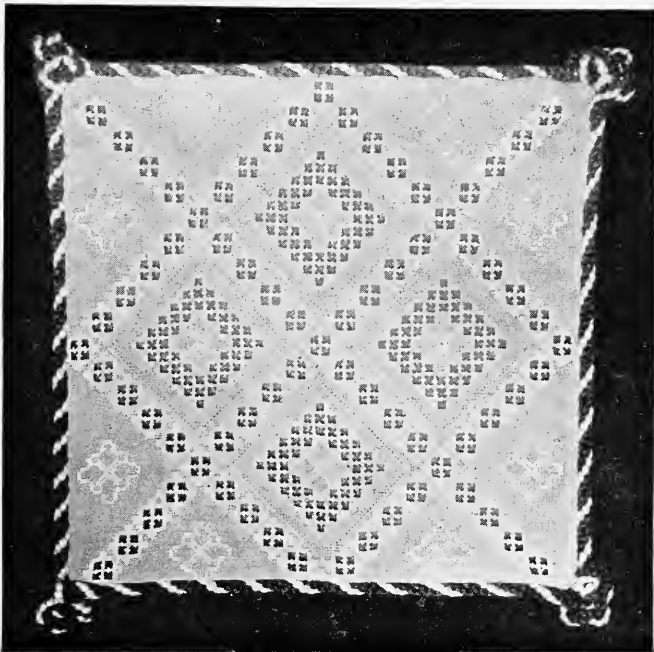
The size of canvas for this pillow is 20 inches square. Begin work by outlining as in pattern with stitch No. 1. The outlining of open work is done according to figure 4 or long and short stitch. For cutting away threads and open work see figure 3.

The double chain stitch shown is worked according to figure 10. A heavy red and white silk cord around the edges completes this pillow.

Materials: 10 skeins pearl thread.

6 skeins Crawford linen floss, size a.

NO. 1--B.



PILLOW DESIGN NO. 3--B.

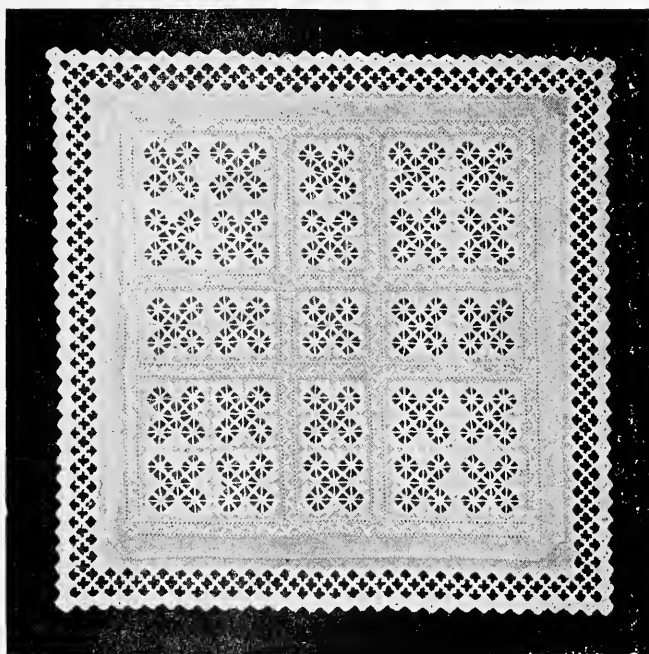
The exquisite pillow design shown in figure 3-B, must be worked before its real beauty can be appreciated, as the half-tone reproduction does not give the true effect to the work. There is a great number of stitches to be worked in this design, but one feels well repaid after the work is finished. A piece of coarse weave canvas No. 175, 26 inches square, is cut on the bias, for the foundation. pearl thread is used for all outlining. Begin work with stitch No. 1, four (4) inches from edge, outlining the four (4) large squares as in cut. Then work the outlining for open or lace work according to figure 4 or long and short stitch. For open work see figure 3, only using linen floss instead of linen thread.

Two rows of double chain stitch is now sewed, one on each side of outlining stitch, see figure 10 for this stitch. A single chain stitch is worked all around the center design, also explained in figure 10. The border of this pillow is worked in Hardanger lace. First work the two (2) rows of outlining as in pattern leaving a space of 20 threads between the two rows for open work (see figure 1 for this stitch) counting diagonally on canvas. The button-hole stitch is used to form scallops (see figure 2). For open work and French knot see figures 3 and 4 respectively. Stitch around on machine close to edge before cutting out scallops, completing this striking design.

Materials: 12 skeins pearl thread.

12 skeins Crawford linen floss, size a.

NO. 3--B.



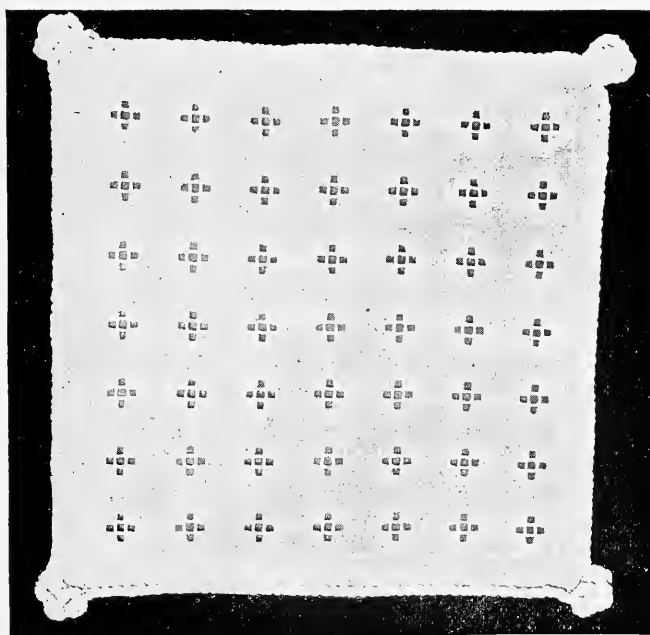
PILLOW DESIGN NO. 5--B.

The pillow design illustrated in figure 5-B is a plain but very effective design, (coarse weave canvas No. 175). It consists of 49 squares outlined in pearl thread, (see figure 1 for this stitch). Two rows of outlining is worked for each square, the inside forming a cross. Threads are now cut away and bar stitch, as explained in figure 3 is worked. After the 49 squares have been finished in this manner, one row of straight outlining stitch is worked all around pillow (see figure 1 for this stitch). A heavy white silk cord around the edge with a fancy tied knot in each corner completes this pillow.

Materials: 8 skeins pearl thread.

3 skeins Crawford linen floss, size a.

NO. 5--B.



PILLOW DESIGN NO. 7--B.

The gorgeous pillow illustrated in figure 7-B is worked in **green** and **pink** pearl thread, for all outlining, on a cream colored, coarse weave canvas foundation, and with white linen floss for all open work. The needlework on this design takes but a comparatively short while, so the time used on this beautiful art pillow cover is well spent.

I urge the reader to try this design. A piece of canvas (coarse weave No. 175) 22 inches square, is cut for the foundation. Begin work in centre of design by outlining in pink floss the four (4) squares, as in pattern, or long and short stitch (see figure 4). Count 16 threads, then sew a row of outlining in green floss (see figure 1), leave a space of 20 threads for open work and work another row of outlining in pink floss, adjoining this, one more of green floss. See figure 3 for open work in center and figure 4 for open or lace work in large square. The four eight pointed stars in pattern is worked in pink floss (see figure 8). This completes center of pillow.

Next is two rows of outlining, the first is worked in pink floss and the second in green floss, leaving a space of four (4) threads between to be cut away for bar stitch. For corners see figure 6. Leave a space of 36 threads, then work two (2) rows of outlining, the same as the one just explained, with the exception of the pink floss is worked on the outside. The 12 oblique figures in border are all outlined in green floss (see figure 1). On the

groundwork of these figures are worked the long and short stitch in pink floss. See figure 3 and 4 for open work. The 12 Maltese cross figures in the border is outlined in green floss (see figure 1) with a four (4) pointed star worked with pink floss, in the center. A Nile green silk ribbon, with two narrow baby pink ribbons stitched close to edge, is used for the ruffle, finishing this handsome pillow.

Meterail: 5 skeins green pearl thread.

5 " pink " "

6 " Crawford linen floss, size a.

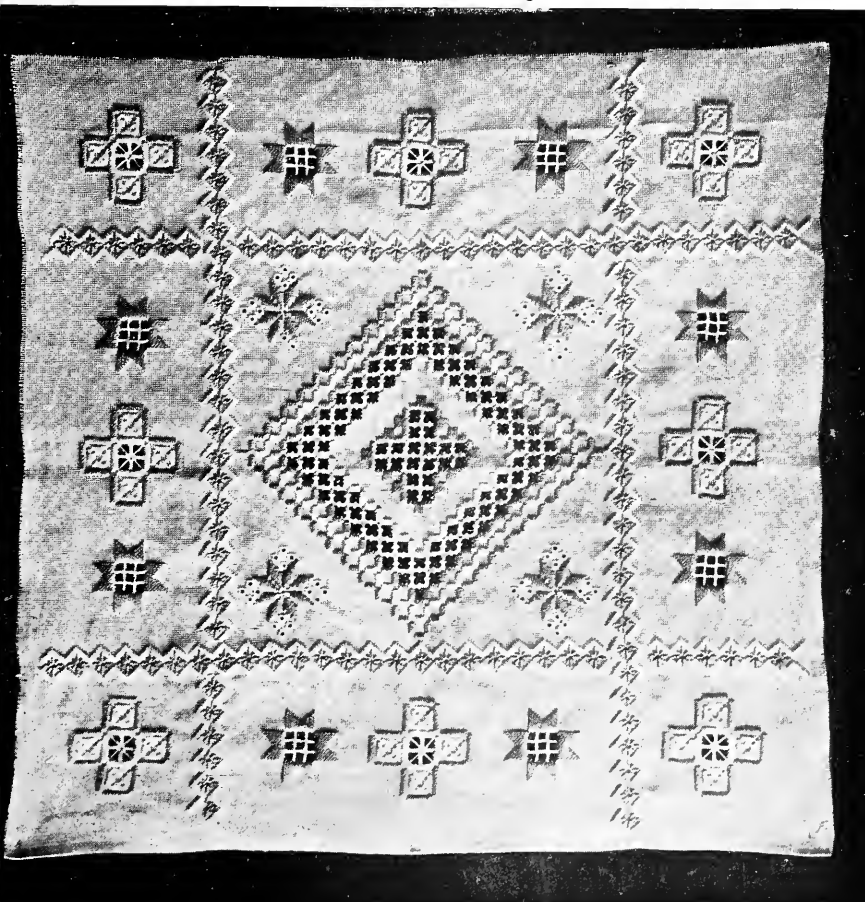
7-B

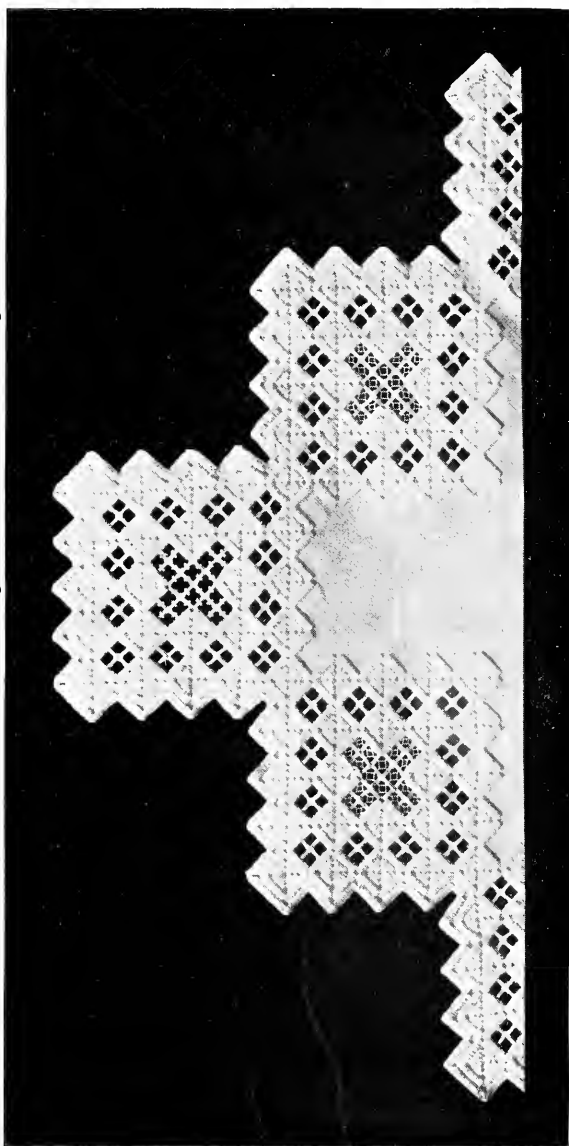


PILLOW NO. 9--B.



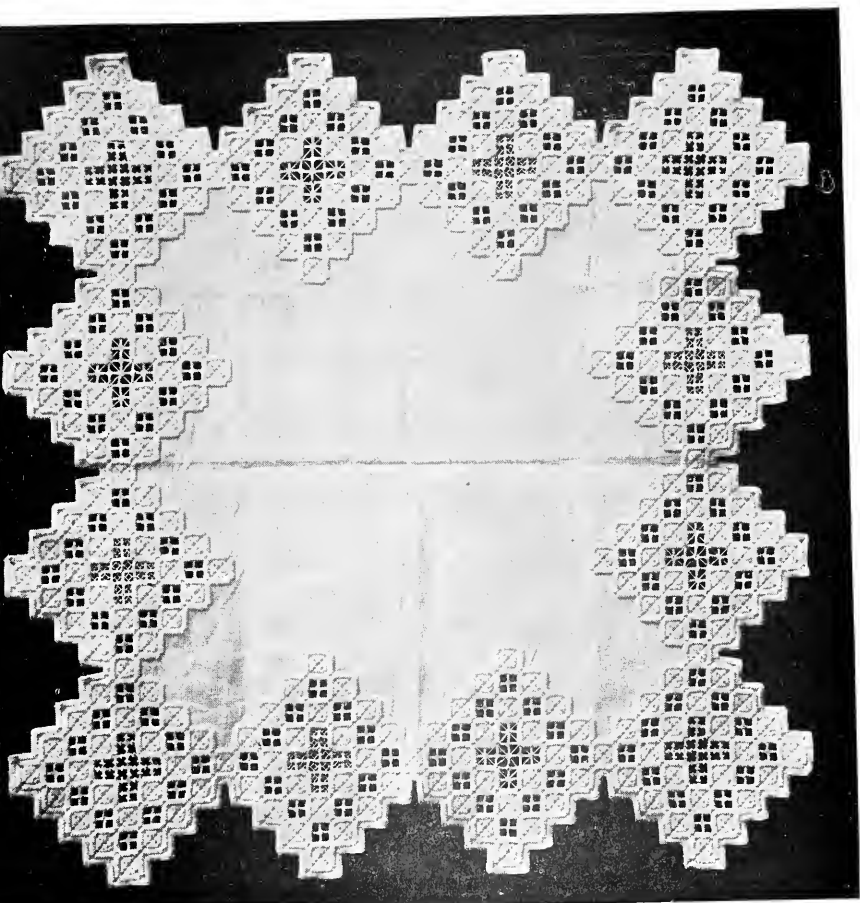
PILLOW TOP [NO. 11--B.





CORNER OF TABLE COVER NO. 29.

TABLE COVER NO. 29.



CENTRE PIECE NO. 30.

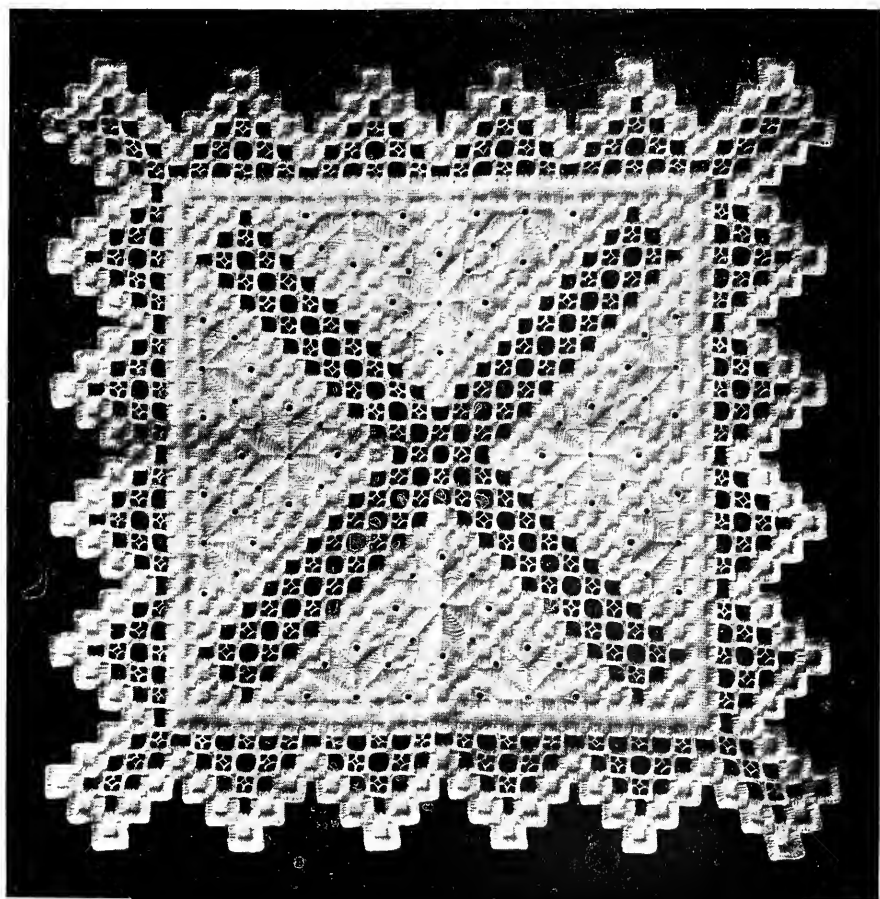


PLATE DOILEY NO. 31.

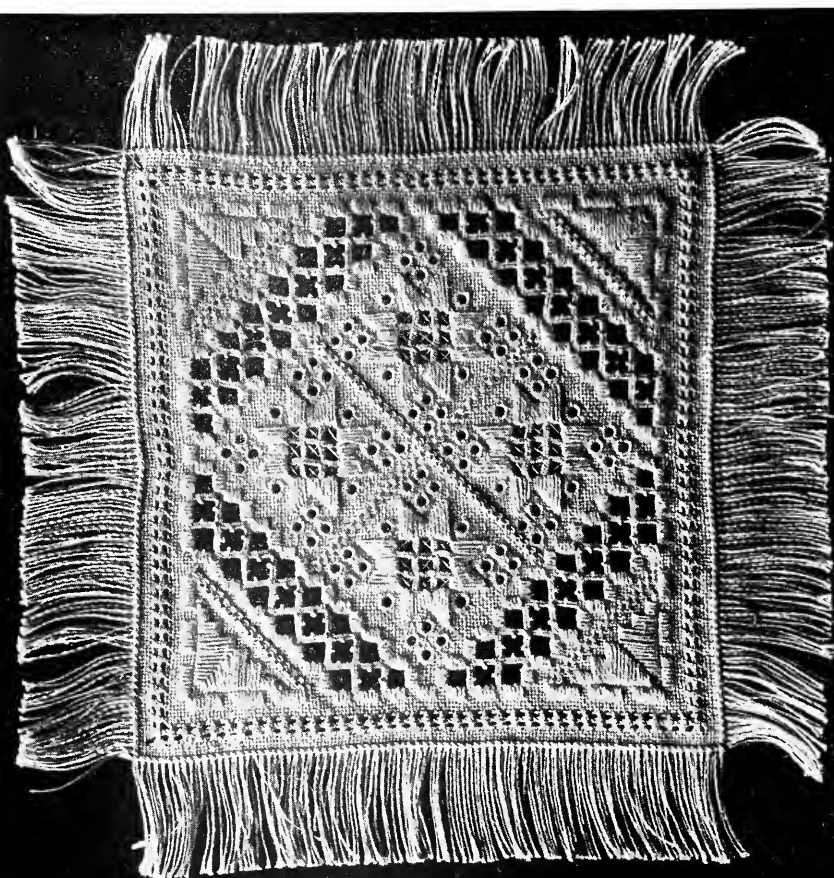


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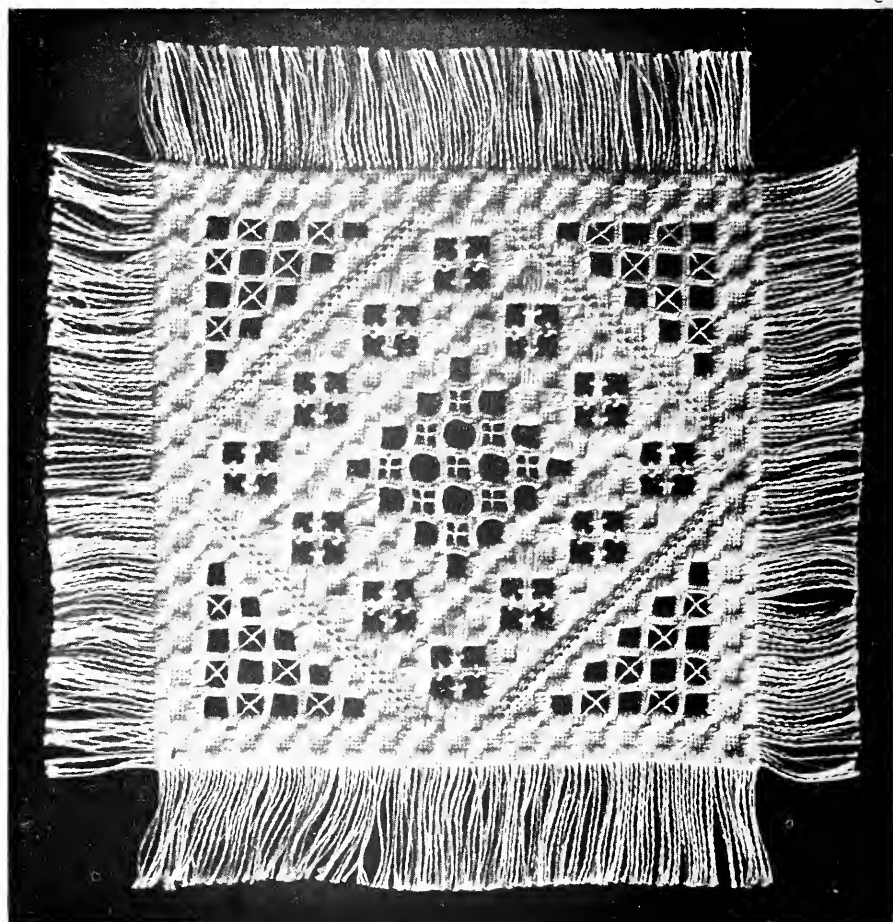


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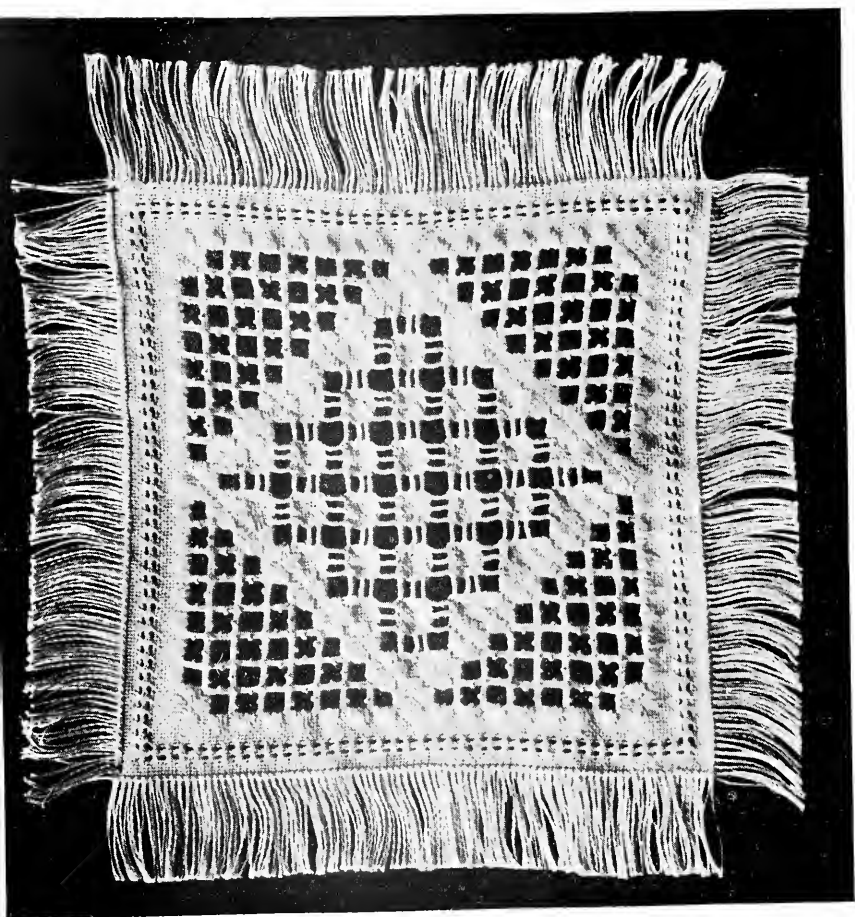
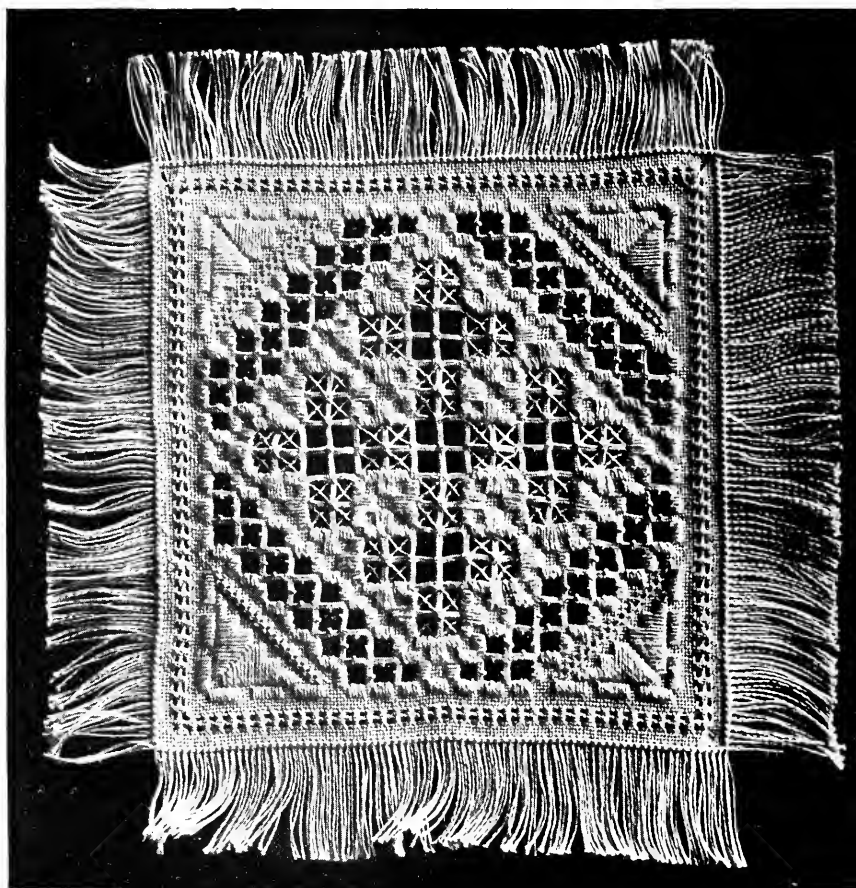
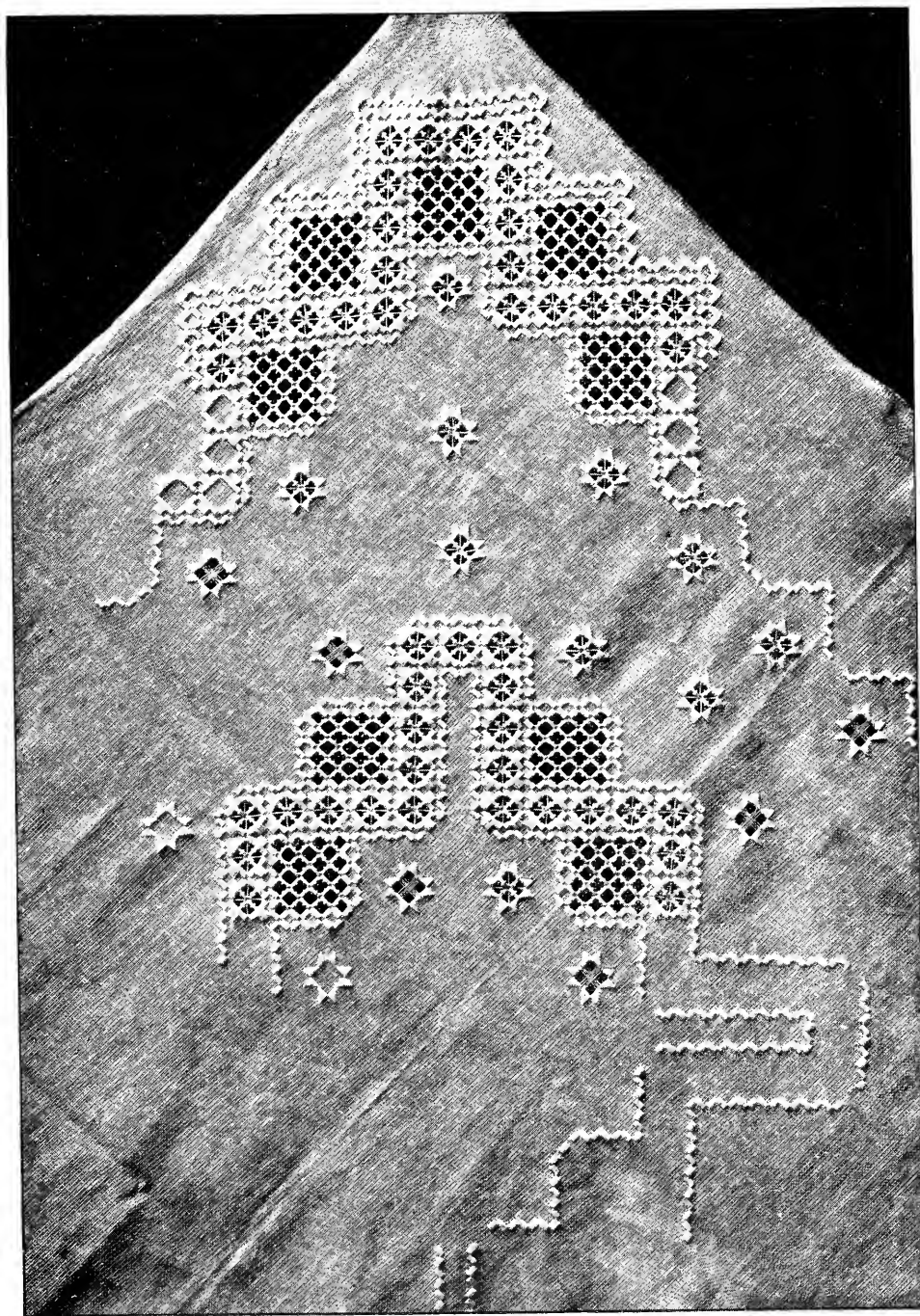


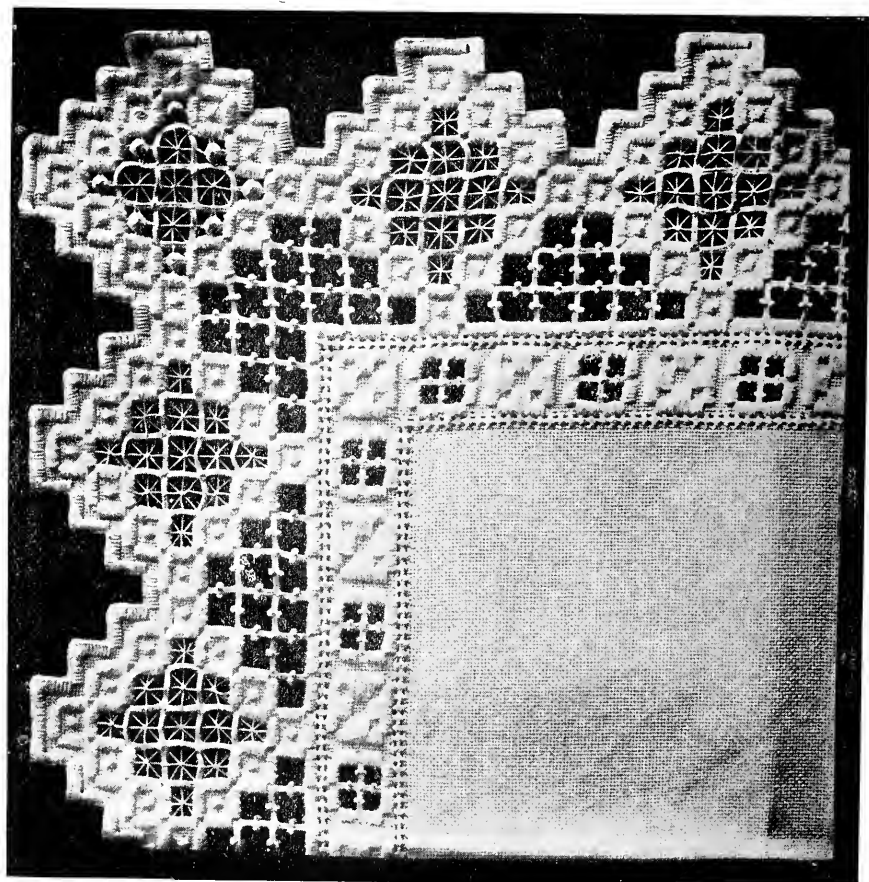
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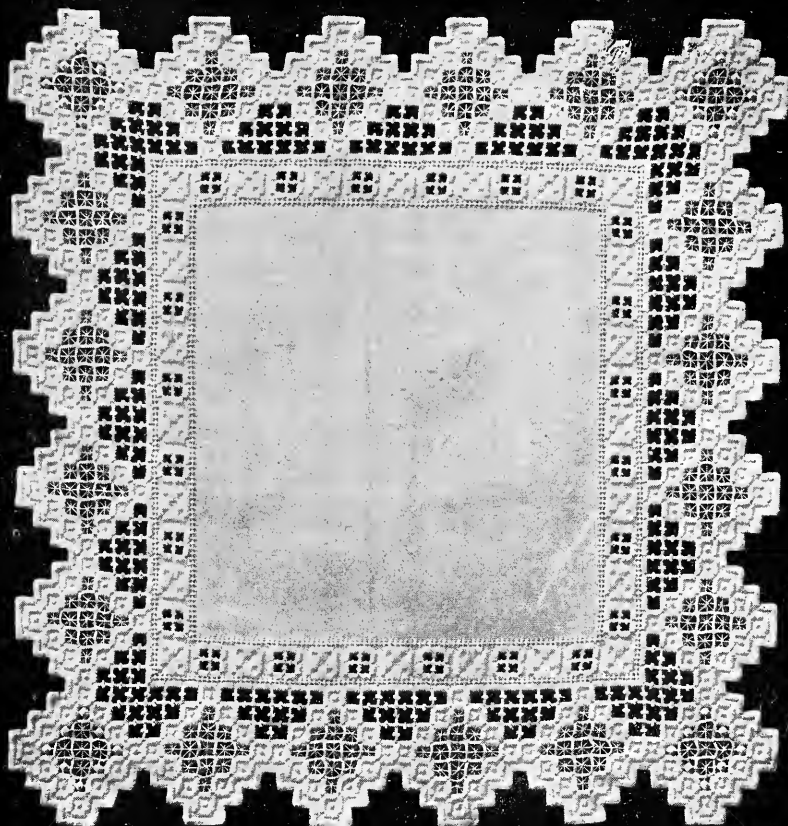
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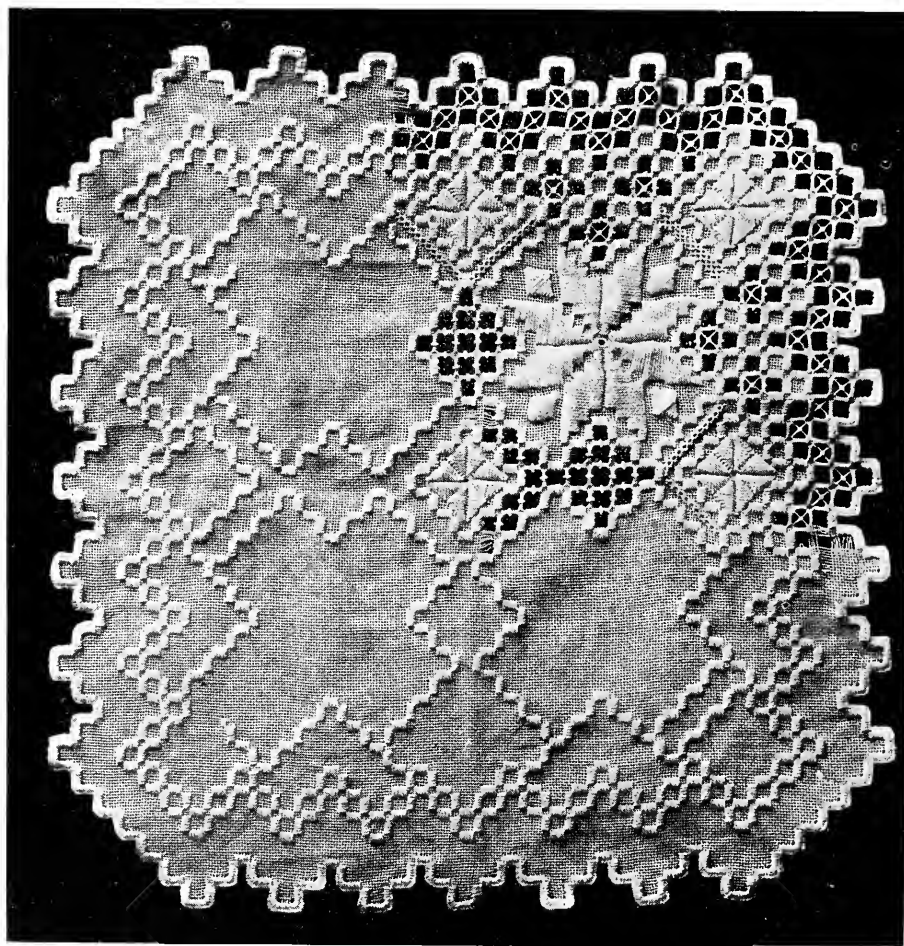
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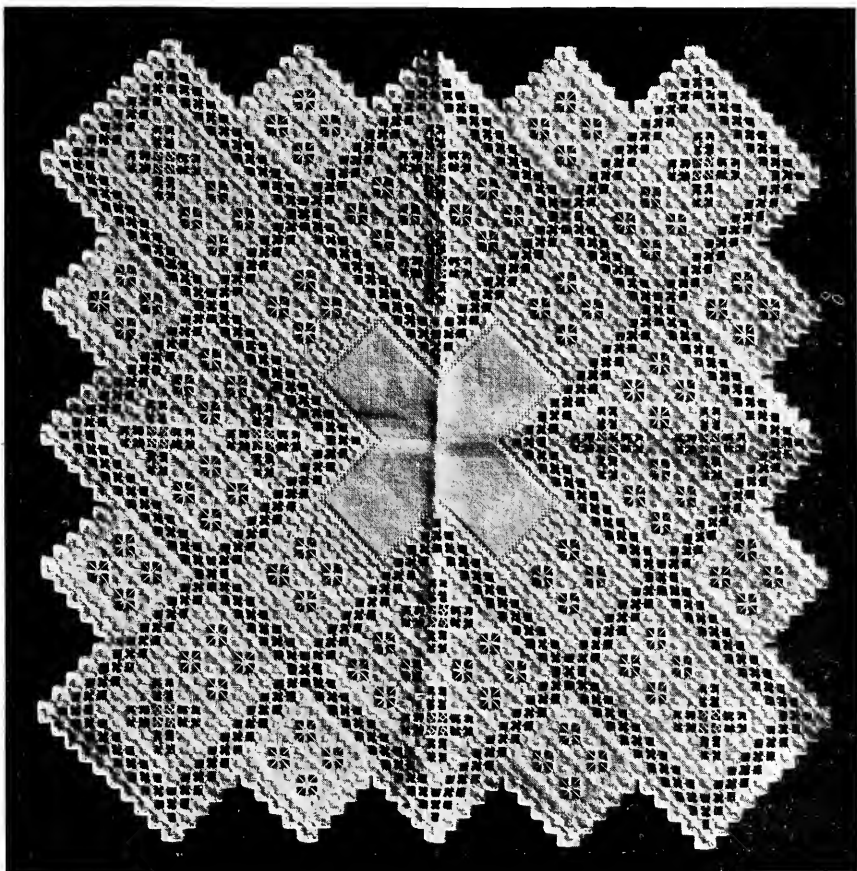
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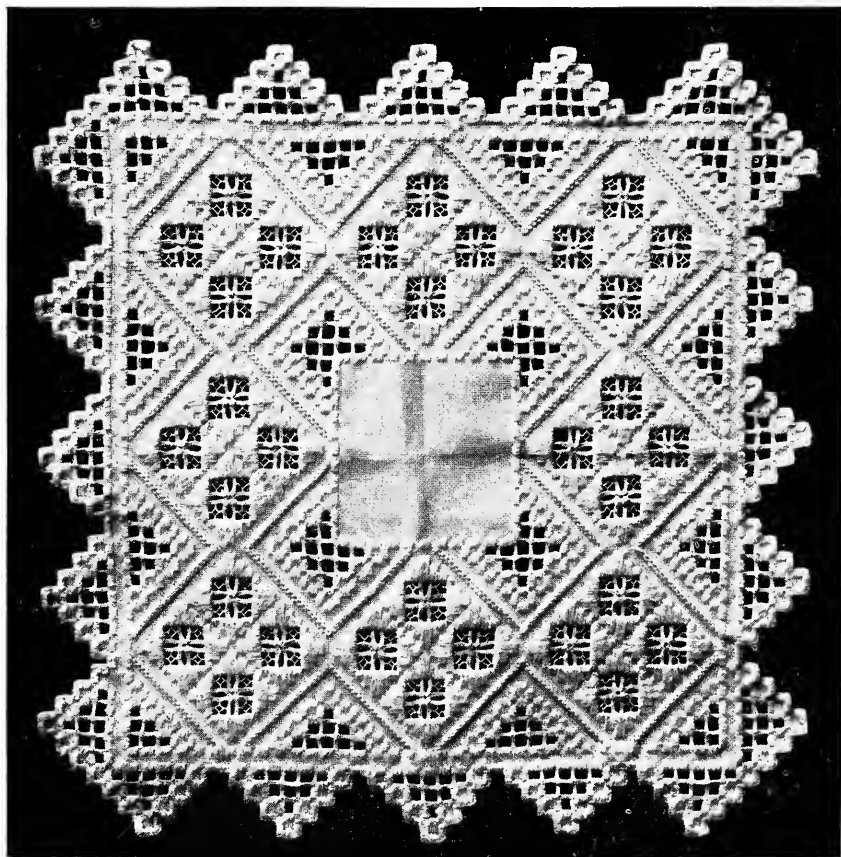
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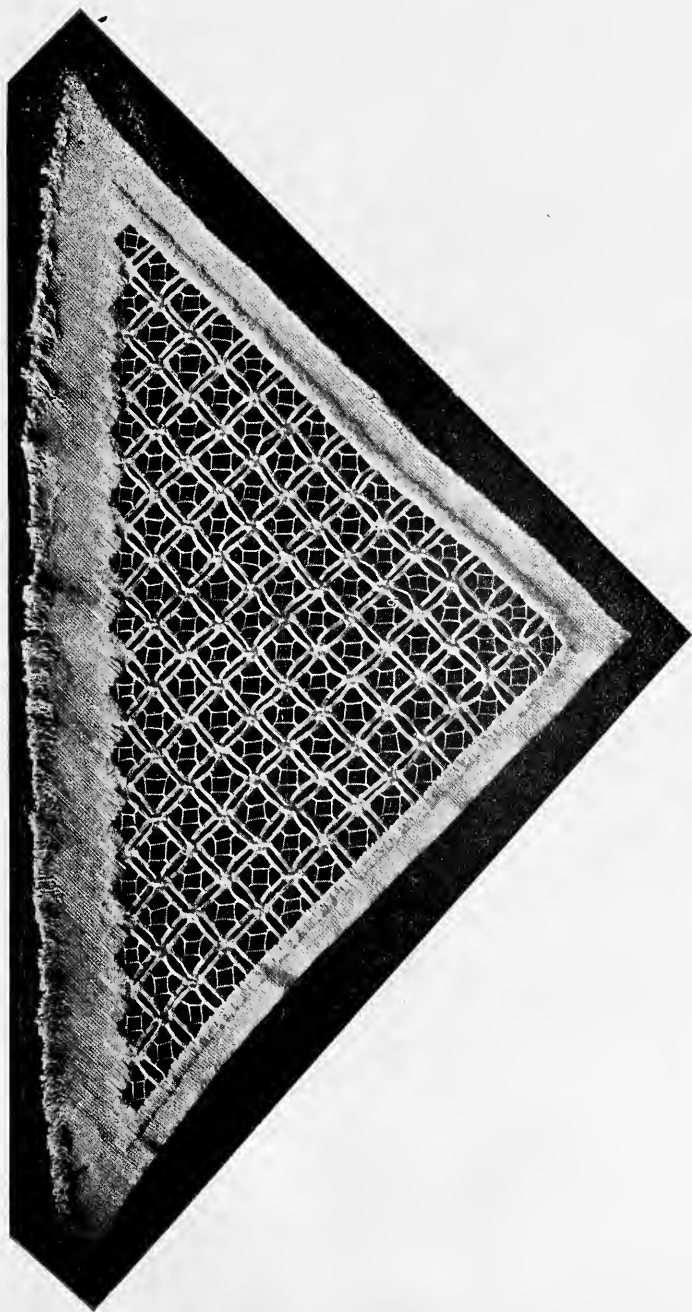


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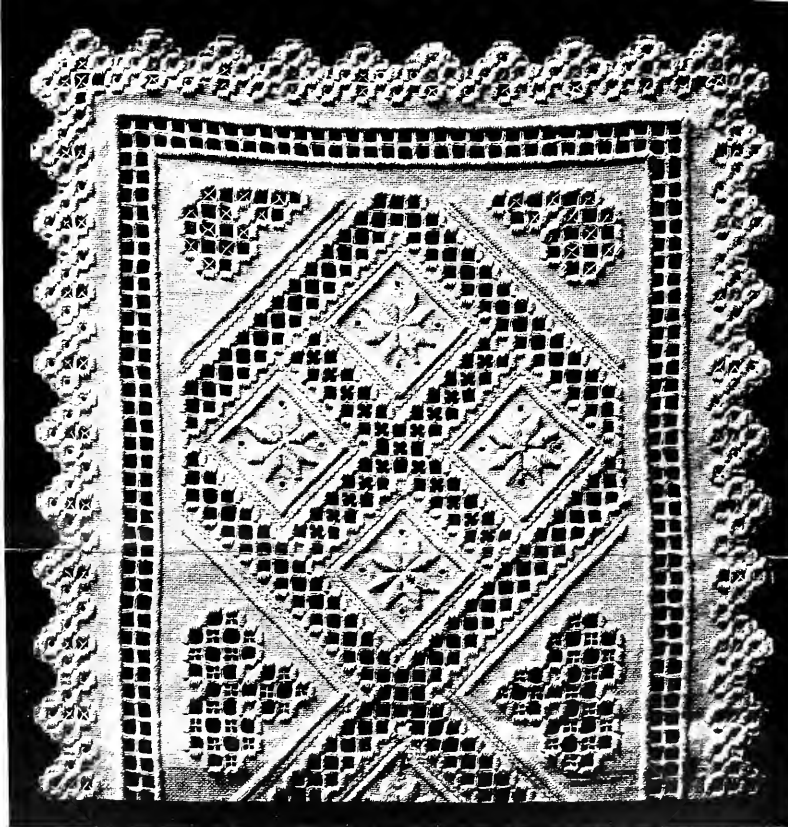
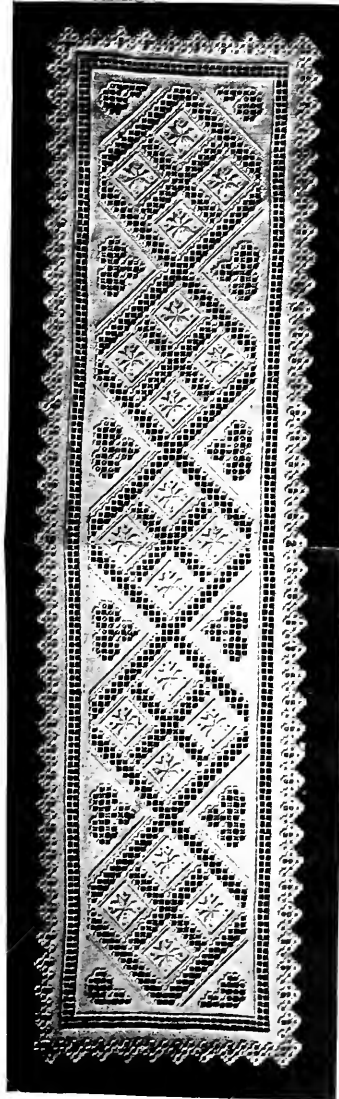
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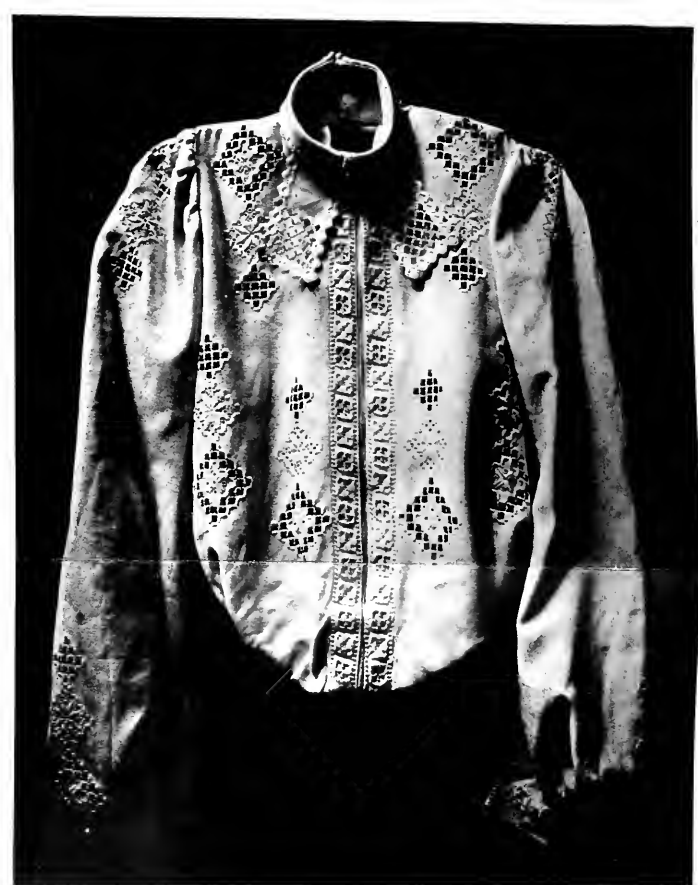


CORNER OF PILLOW NO. 40.

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CORNER OF BUREAU COVER NO. 41.



DESIGN FOR WAIST NO. 42.



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